$$\frac{P(L+M)}{\lambda_2} = \frac{Q(M+N)}{\mu_2} = \frac{R(N-L)}{\nu_2}; \qquad (109)$$

$$\frac{P(L+M)}{\lambda_2} = \frac{Q(M+N)}{\mu'_2} = \frac{R(N-L')}{\nu'_2}; \qquad (110)$$

$$\frac{P(L+M)}{\lambda'_2} = \frac{Q(M+N)}{\mu_2} = \frac{R(N-L)}{\nu'_2}; \qquad (111)$$

$$\frac{P(L+M)}{\lambda'_2} = \frac{Q(M+N)}{\mu'_2} = \frac{R(N-L)}{\nu_2}. \qquad (112)$$

4°. For the system of conics (97)–(100) corresponding to the system of concurrent common chords $L-M=0$, $M+N=0$, $N+L=0$, the lines through the points of contact are

$$\frac{P(L-M)}{\lambda_3} = \frac{Q(M+N)}{\mu_3} = \frac{R(N+L)}{\nu_3}; \qquad (113)$$

$$\frac{P(L-M)}{\lambda_3} = \frac{Q(M+N)}{\mu'_3} = \frac{R(N+L)}{\nu_3}; \qquad (114)$$

$$\frac{P(L-M)}{\lambda'_3} = \frac{Q(M+N)}{\mu_3} = \frac{R(N+L)}{\nu'^3}; \qquad (115)$$

$$\frac{P(L-M)}{\lambda'_3} = \frac{Q(M+N)}{\mu'_3} = \frac{R(N+L)}{\nu_3}. \qquad (116)$$

Hence we have a method of describing the sixteen pairs of conics.

In a subsequent paper I shall show that the greater number of the equations employed in this paper are capable of double interpretations, and also that the methods of demonstration employed can be used with advantage in other parts of geometry.

G. V. Du Noyer, Senior Geologist, G. S. I., M. R. I. A., presented the following collection of Drawings from original sketches of various antiquities, to form Vol. VII. of a similar donation to the Library of the Academy.

EARLY IRISH AND PRE-NORMAN ANTIQUITIES.

No. 1. Cromleac in the townland of Ballynageeragh, county of Waterford.

No. 2. Unfinished cromleac near Ballyphillip Bridge, Dunhill Glen, county of Waterford.*

---

* For detailed description of these cromleacs and remarks on the classification of ancient Irish earthen and megalithic structures, see a paper, by the same writer, in the "Kilkenny Archæological Journal" for April, 1866.

3. Plan and restoration of St. Bridget's House, at Faughart, county of Louth.

This singular structure, which has been erected on a boss of rock near the old church of Faughart, was a simple dome-shaped stone hut or cloghaun, in plan resembling an elongated horseshoe, and measuring 12 ft. by 7 ft. 6 in. internally, the doorway, which was 2 feet in depth, being at the narrow end, and facing to the north-east. This building, of which nothing now remains but the foundations, evidently bears a close resemblance to the cell or house of St. Kevin which crowns the summit of the rocky knoll over the Reafert church at Glendalough—a structure erected by St. Kevin himself, according to the life of that saint published by the Bollandists.*

In Vol. IV. of a donation similar to the present I have given a plan of the house or cloghaun of St. Gobbonet at the old church of Ballyvourney, county of Cork, erroneously marked on the Ordnance Survey Map as "Base of Round Tower," which, though larger than that of St. Bridget, is of the same type; and in Vol. V. of the same series I give a view of the house or church of St. Finan Cam, from the Church Island, in Waterville Lake, county of Cork, which is also a structure of the cloghaun type.

It is noteworthy that, according to the six lives of St. Bridget, attributed to as many ancient authors, and published by Colgan, it appears that she was born at Fochard (now Faughart), in the county of Louth, some time in the middle of the fifth century; and, after passing a life of celibacy and piety, and in 480 having founded the religious establishment at Kildare, she died there about the year 523.

Irish archæologists will have no hesitation in accepting the truth of the local tradition which asserts, that this stone hut was used by St. Bridget as her cell or house, and the restoration as I have given it is correct by analogy.

No. 4. Base of the Round Tower at St. Endeus, or Enda, pronounced by the people on the spot Eanagh, on the Island of Arranmore, in Galway Bay. The inhabitants of the village of Killeana, which lies at the base of the rise of the hill on which this tower stood, stated that when the tower was perfect they could see across the island to the south from the top of it, and that it was built to *hold the bell* of the neighbouring church. From this we are not to infer that the bell was suspended, and swung in the tower as in a campanile; but that the tower was used as the repository of this valued sacred property, amongst other appliances for which it would be suitable. My late lamented friend Dr. Petrie, for whom not one who knew him had more sincere feelings of affection than myself, told me that he recollected seeing this tower perfect to the height of about twenty feet, and that he had conversed with old people on the island who recollected seeing it over eighty feet in height, and some of the upper opes perfect. When I visited the island in the summer of 1847, I could see but five courses of the masonry.

---

* See Petrie's "Essay on the Round Towers," p. 424.

No. 5. Interior of the window in the south wall of Kilmacduagh, or the church of St. Colman Mac Duagh at Kilmurvey, on the same island. This church was erected for St. Colman Mac Duagh by his kinsman, Guaire Aidhne, King of Connaught, about the year 610.* The flat-pointed head of this ope, and its small proportions externally, are quite in keeping with other structures of this class, as well as with similar features in some of our earliest Round Towers.†

No. 6. Another window, from the south wall of the nave of the same church.

No. 7. Interior of St. Kevin's Church, on the southern of the Islands of Arran, called Inisheer.‡ The view is taken looking under the choir arch to the doorway in the west gable. The masonry of this church is purely Etruscan, or, as it has been called, Cyclopean. The doorway is flat-headed, with converging sides; the choir arch is quite plain, but the imposts from which it springs are perfectly unique in the style of their decoration. Their ornamentation resembles a row of short drooping feathers, without the usual terminal moulding or bead. As well as I remember, this arch is semicircular, and it is interesting to find such a feature in connexion with the flat-headed Etruscan doorway. Our Lady's Church at Glendalough is another example of the occurrence of the semicircular and flat arch in the same building.

No. 8. Interior view of the small loop or window in the south wall of the choir of the same church. Without doubt, this building may date to the seventh century.

No. 9. The four grotesque masks carved over each of the windows at the summit of the Round Tower on Devenish Island and the associated decorative carving on the string course over the windows, and just below the springing of the conical roof of the tower.

Nos. 10, 11, 12. Three views of a sculptured granite plinth of a cross, from near the old castle of Ould Court, county of Dublin. I know of no better example in Ireland showing how decorative carving is modified in its character by the materials used, than in this instance. The designs are boldly and simply produced without any attempt at details unsuitable to the roughness of the material. These consist of figures of men and animals, brought to relief by sinking the field of the stone

---

* Guaire Aidhne, King of Connaught, lived at Gort, which was anciently called Gort Insi Guaire, or the Field of Guairie's Island.—W. M. HENNESSY.

† See Petrie's "Essay," p. 176.

‡ The origin of the form *Inisheer* has not yet been explained. It is this:—The ancient epithet was *Iarnairther*, as may be seen from a passage in the "Book of Invasions" (A. D. 856), where the expression "o Dun Cermna co hArainn *Iarnairthir*" occurs. In the parallel entry the "Four Masters" call it simply *airther*. Now, if we compare the form *iartuais-cerdduch* (gl. etesiarum, z. 777) with the same word glossed *euro aquilo* ("Book of Armagh," 188, b. 2), we shall find that *iarnairther* means *south-east*. In this formula *iar* expresses a position *after* the cardinal point with which it is connected, and before the next cardinal point, reckoning sunwise. Comp. the Lat. *post-meridianus, post-autumnalis*, &c. Thus *iartuais-cerddach* will mean *north-east*, and *iarnairther*, south-east; but this *iarnairther* having become unintelligible, *airther* was omitted; and thus we have *Ara Iar*, or *Inis Iiar* (hodie *Inisheer*).—J. O'B. CROWF.

around them, and were doubtless suggested by some prominent events during the life of the patron saint of the place, or the king of the district. One side of the plinth bears a human figure standing erect, and battling with rampant animals, one on either side of him; the device below this I cannot unravel. Another side represents two animals like horses, with their necks and fore legs crossed, as if fighting, while two men stand by, one in the act of bending forward as if to separate the animals, and the other standing erect, enveloped in a cloak. Below this is a single hunter with two dogs running before him, and each trying to catch a long-billed bird like a pelican, which is represented in the act of running, and not flying away from its pursuers. The third face has its upper compartment divided into an arcade of four arches, under two of which are human figures, face to face, as if conversing; and beneath the two other arches is a man on horseback trotting away from the conference; below this are two animals like horses facing each other, and looking down on a triquatra ornament, while over one of the horses is a human mask.

It is not easy to assign a date to this work, which however, from the truncated pyramidal form of the plinth, and the shortness and plumpness of the human figures, may very possibly date back to the tenth or eleventh century.

No. 13. Exterior view of the east window of St. Fingin's Church at Clonmacnoise—a building possibly of the early part of the twelfth century.*

No. 14. Exterior view of the lowest ope of the Round Tower of St. Fingin's Church, Clonmacnoise.

No. 15. Do. of the second window from the basement of the same tower.

Nos. 16 to 25. The following ten illustrations are taken from the sculpturings on the cross at Clonmacnoise known as that of King Fland, according to the "Annals of the Four Masters," and an inscription in the Irish character on the plinth of the cross, now unhappily defaced by time.

The first illustration which I have selected is taken from the lowest compartment on the east face of the cross; it represents King Fland and the abbot Colman Conaillech, who together founded the Church of the Kings in A.D. 909, making a compact by swearing on the cross or pastoral staff of the saint. The costume of the king is exceedingly interesting; his head is covered by a flat and bordered close-fitting cap, from beneath which the hair falls behind over the shoulders in a massive club, ending in a ball; and over the ears there is a globose ornament, which is possibly attached to the skullcap; the moustache is heavy and plain, and the beard is long, and plaited to a point; the arms and legs are bare; and the body is clothed in a tunic which reaches no farther than above the knees, where it is bordered by a row of small disks below a zigzag ornament; a broad strap is suspended over the right shoulder, and joins on to a waistbelt, into which is thrust a

---

* Petrie, p. 269.

broad and short sword with a plain crossguard, and a very massive semicircular pomell, quite resembling in outline those iron swords said to be Danish, and which were found in the old burying ground at Bully's-acre near Islandbridge, Dublin. From the evidence afforded by the sculpturings on most of our tenth, eleventh, and twelfth century decorated crosses such swords are clearly Irish, though others similar in shape were no doubt used by the Danes during the lengthened period they held possession of Dublin and the eastern coast of Ireland.

The figure of St. Colman represents him as a young, smooth-faced man, attired in a round, narrow-rimmed hat; a short cloak with a large hood hanging behind; a long gown reaching to the ankles, and fringed with a row of disks between two narrow bands; and his feet are probably bare.

The cross is covered with the veilum, or scarf, and, with the staff, reaches to the full height of the figures, which grasp it with the right and left hands alternately.

No. 17. The next illustration affords a still further insight into the regal and secular costume of that period. It represents King Fland, who can always be recognised by his broad plaited beard, standing on the right hand side of another king or chieftain, and joining hands with him. On this occasion the king is enveloped in a long mantle, bordered by pellets, and fastened on his right breast below the shoulder by a large fibula, pierced with four circles to form a cross; the lower portion of the figure is enveloped in a long garment, reaching to the ankles, and belted round the waist; the sword belt is thrown over the left shoulder outside the cloak, and the sword hangs in front over the cloak, as if ready for immediate use. The adjoining figure to the left of the king is, like him, bare headed, with the hair curled over the ears; the moustache is heavy, with the ends curled up, the beard is bi-forked, with the ends curled up like those of the moustache; his dress is in all respects similar to that of the king, but that a portion of the inner garment is looped up in front and caught by the waistbelt, so as to form a sort of philibeg; the sword is exterior to the cloak, and is either attached to the waistbelt, or held naked in the left hand, just below the crossguard—the latter being the most probable explanation.

It would appear that the sculptor miscalculated the length of the space to be occupied by the figures, and was obliged therefore to omit the feet of both effigies.

No. 18. This and the following four illustrations, no doubt, record some remarkable events in the life of King Fland, and I thus venture to explain them:—

There came up the Shannon to visit the court of King Fland, at Clonmacnoise, a wandering minstrel from Greece, or perhaps from Rome; his special instrument was the triple flageolet, and he played before the king and his assembled courtiers; the tones which he produced by much physical effort, as his inflated cheeks and swollen eyes attest, though pleasing to himself, were by no means appreciated by the Irish audience; and the witty sculptor, while he recorded the remarkable fact of the ad-

vent of the foreigner, satirized his performance by likening it to the squall-
ing of two cats tied together by the hind legs and tails; while the lower
notes of the flageolet resembled such unheard-of tones as might be pro-
duced by a learned animal of the canine species, if he could convert his
own body into a bagpipe, and make his tail the chanter. The dress of
the musician is quite unlike any costume I have seen on any of our
sculptured crosses; it consists of a simple long robe, reaching to the feet
which are bare; the sleeves very wide at the elbow, but closely confined
at the wrists; the hair is divided at the forehead, and falls long and
straight down the back from one shoulder to the other.

No. 19. It would appear that at this time the court of King Fland
was graced by the presence of a female harpist of much grace and
beauty; she is here represented as seated with her harp on her knee;
she is clothed in a long flowing dress, reaching to the ankles, and a short
cloak, the hood of which is modestly brought round the face, and hangs
in a graceful curve down her back. Her performance must have been
of the highest order, and the whole expression of the figure conveys the
idea that the last chord of some thrilling melody has just been struck,
and the performer looks round for the accustomed applause. So effec-
tive were the melodies of the harpist, that the spirit of *ennui* and discord,
typified by a crouching big-headed, horned monster, with its tail abjectly
rolled up along its flanks, is placed beneath this figure which tramples
upon it.

No. 20. In the compartment over the harpist we have another effigy
of St. Colman, but seated, as forming one of the audience at the court
concert; his right hand grasps a short cambutta, or pastoral staff, with a
crooked head; a short scolloped mantle envelopes his shoulders, and di-
rectly over his head is a cherubim with expanded wings.

In this sculpturing, I think, we have expressed the delight of St.
Colman at the performances of the female minstrel, which to his po-
etic imagination resembled the voices of an angelic choir.

Here I must pause for a moment, to remark that till I saw this
sculpturing I had but little respect for a cherubim, as I classed it with
the *cinque cento* and Rococo ornaments of the Elizabethan era: here,
however, we can trace its pedigree back to the ninth or tenth century,
and we find it associated at that time with the saints and magnates of
the land.

No. 21. In this sculpturing we have St. Colman seated in an arm
chair: in his right hand he holds his large cross, and with the end of it
he strikes the face of a prostrate figure, apparently clothed in no other
garment than a short mantle. Can this represent the punishment or ex-
pulsion of some offender from the court of King Fland? for the scene is
too circumstantial to be merely allegorical.

No. 22. Here we again see King Fland and his companion (as illus-
trated in Fig. 17), each being identified, the one by his plaited beard, and
the other by his heavy curled-up moustache. St. Colman is seated
between them in conclave, as if urging them on to some joint mode of
action; in his right hand the saint holds the short cambutta with the

crutch head, formed by a double crook which appears to have been the third kind of ecclesiastical staff used by the early Irish bishops, and of which we find many examples on our sculptured crosses and illuminated MSS.; this he holds towards the figure opposite King Fland, who grasps it with his right hand, the saint extending his left hand to the king, and presenting to him something like a small box; but this portion of the carving is very obscure.

In the foregoing two illustrations we no doubt have representations of some remarkable event in the life of King Fland.

No. 23. This sculpturing appears to represent the guarding of the sepulchre, and the ascent of our Lord—the Roman soldiers being, of course, dressed in the costume and with the arms of the Irish gallowglass of the ninth and tenth centuries; these consist of a conical helmet, a short stout spear, a belted tunic reaching to just above the knees, the arms and legs being bare; neither figure is bearded, though the moustache is worn, which may either imply that the men were young, or that the beard was not allowed to the common soldier, which is, I think, the most correct explanation.

Over the head of the small central figure is the *nimbus*, and above it a circle with a descending dove within it, typifying the Holy Spirit; and to this subject I shall presently return.

No. 24. This sculpturing is obscure in its meaning, and is merely given as affording another example of the arms and costume of the gallowglass, which agree with that just noticed.

No. 25. Sculpturing on the soffit of the circle of the cross; it represents two human masks inclosed by two serpents wound together in an S-shape form; and it is quite evident that the sculptor drew on his imagination for the figures of the serpents, as he appended ears to them like those of a ruminant, and a spreading fantail like that of the salmon and perch. Above this device is an extended hand, *coupé* at the wrist, and surrounded by a circle, decorated, like the bodies of the serpents, with a row of small disks.

I have seen it stated that in the Greek or Eastern Church the bishop gives the benediction by extending the outstretched hand. Can we suppose, therefore, that the outstretched hand in this as well as in other similar examples is emblematic of the benediction bestowed on the cross when it left the hands of the sculptor?

No. 26. The sketch on the right hand side of this sheet represents the dove and *nimbus*, described as surmounting the head of our Lord in the sculpturing numbered 23; and to this feature I wish to direct your special attention, inasmuch as I believe that here we have the original idea which suggested the cross formed by the intersection of four parts of circles, or the cross of eight points which is essentially both Irish and Greek. By the side of this figure I give the cross derivable from it, and which I propose to call the dove cross.

In the following illustration, No. 27, this cross, in combination with that having straight arms, gives us the typical form of the Irish standard cross.

On the tombstone of Luguaedon Mac Clmenueh, the nephew of St. Patrick, figured by Dr. Petrie in his work on the Round Towers, this fanning or spreading out of the arms of the cross is expressed by the bi-furcation of the straight arms of the cross. On many of our early ogham pillar stones we have the cross of eight points, and we possess an instance of this kind in our own collection of antiquities.* In such standard crosses as that of St. Nen, or Nenidius, on Inishmacsaint Island in Lough Erne, figured in Vol. II. of this series, we have this form of cross, but without the circle or aureole, which was not essen-tial in its true character. When, however, the dove cross is surrounded by the aureole or circle, with the straight-armed or Latin cross project-ing beyond it, as in Fig. 27, the cross attains its full development, and typifies the Divinity as well as the humanity of our Lord.

I had long sought for the origin of the cross and circle, as seen on our monuments, and I believe that I have found it in the figure of the outstretched dove from the cross of Clonmacnoise.

No. 28. The dove is frequently sculptured on our decorated crosses, as emblematic of the Holy Spirit. Thus, in the example now given, from the shaft of the headless cross in the graveyard at Kells, in the county of Meath, which represents the baptism of Christ, the bird ap-pears in the act of alighting on one of the bulbs of the water lily placed beneath the male figure as emblematic of river water.

Nos. 29, 30, 31. Ancient tomb slabs from Clonmacnoise; the church-yard of Kells, county of Meath; and the old abbey in the demesne of Castle Archdall in the county of Fermanagh. These three examples of early Christian tombstones are all remarkably alike, and exhibit the cross of eight points, or the dove cross inclosed in the circle, thus show-ing how similar and how widespread over the island was ecclesiastical taste in such matters.

No. 32. View of the stone-covered holy well called Tobar-na-Druad (Well of the Druidess),† or Clon Tubrid (Retreat of the Well), in the county of Kilkenny, from a sketch kindly supplied to me by the Rev. James Graves. This structure, like others of the same class, resembled in miniature an ancient church or oratory with high-pitched roof.

No. 33. Carved stone at or near to the holy well just named, and which is also taken from a sketch by the Rev. James Graves; this re-presents a female figure enveloped in a long mantle; the effigy is in high relief from the stone, which is carved around it into a heart-shaped form, with a broad and raised border. It is remarkable that this is the third example I have found of a heart-shaped stone being connected with early ecclesiastical remains—one is at the old church of St. Mologga,

---

* See Vol. I. of this series.

† N. B.—*Tobar na Druad* must be written as three separate words. The article *na* is feminine; therefore Druide*ss* is meant. If *Druid* was meant, we should have in Ɔηuαꝺ; and if *Druids* were meant, we should have nα n-Ɔηuαꝺ, gen. plur.

Clon Tubrid.—The word *cluain*, applied both in a secular and religious sense to so many places in Ireland, has not yet been explained. It is a feminine *i*-stem = *clódni*, and having the same meaning and root as the Lat. *clausura* (= claudtura), a spot *enclosed* either naturally or artificially.— *Vid.* Du Cange, sub *claud-, claus-*, &c.—J. O'B. CROWE.

called Labba Mollogga in the county of Cork, (see Vol. V. of this series), now figured

No. 34. And the third I have already illustrated in connexion with the details of the old church of Kilmalkedar in the county of Kerry, Vol. V. of this series. The occurrence of stones carved in this peculiar form in places so remote from each other is somewhat remarkable, and there must have been some peculiar meaning attached to them, with which we are at present not acquainted. At Kilmalkedar I was informed that this heart-shaped stone was originally placed on the apex of the west gable, and that it was thrown down in a storm; it is quite possible that this was the original purpose for which these stones were intended, and, if so, we have discovered the correct device for the completion of the west gable of churches up to the early part of the twelfth century at least, a point in early Irish ecclesiastical architecture hitherto undefined.

No. 35. Exterior view of the doorway of the old church of Clonamery, or Killamery in the county of Kilkenny, from a sketch by the Rev. James Graves. This doorway, which is flat-headed, with converging sides, is strictly Etruscan in its style of masonry; it is surrounded by a raised broad flat band, which does not appear to have been completed down the lower half of the southern jamb of the door; from the upper part of this band, where it crosses the lintel, a broad flat moulding projects vertically across the lintel, and joins on to a cross of eight points (the dove cross), also flat, but in relief, and carved on the adjoining stone.

From the general similarity of this doorway to that of the old church of St. Fechin's at Fore, in the county of Westmeath, figured in Vol. VI. of this series, and also to that of the Round Tower of Lusk, in the county of Dublin,* we are safe in assigning the date of this doorway to the seventh or eighth century.

No. 36. Plan of the doorway of the old church of Killeshin, in the Queen's County, near Carlow.

No. 37. Engraved ornament, drawn to the full size, on the soffit of the inner arch of the doorway of Killeshin old church.

No. 38. Decorations at either side of the jam of the doorway of the same old church.

No. 39. Engraved ornament on the soffit of the outer arch of the doorway of the same old church.

No. 40. Exterior view of the window in the north wall of the same old church. This ope, which is of slender proportions, and semicircular-headed, is surrounded by a remarkably broad and projecting flat moulding, terminating in a flat-sided pointed arch, cut out of one stone. The inner eastern edge of this band has been cut, for a portion of its length, into a round pilaster, without a cap or base—thus showing that the decorations of the window were never completed, and assisting to prove in a remarkable manner the truth of the historical fact recorded of this church, that the architect quarrelled with the founder, and left the building unfinished.†

---

* See Vol. IV. of this series.   † See " Annals of the Four Masters."

No. 41. Plan of Killeshin old church.

No. 42. Plan of the old church of Maghera, county of Derry.

No. 43. Details of the mouldings of the doorway and east window of the old church of Maghera, county of Derry.

No. 44. Plan of the priests' house attached to the old church of Maghera.

No. 45. Interior view of the choir and east gable of the old church on Holm Patrick, Skerry Island, Skerries, county of Dublin.*

This structure, which is probably of the twelfth century, or early in the thirteenth, has the choir stone-roofed and groined, being pierced at the east end by two semicircular-headed windows, so far apart as to allow a narrow semicircular-headed niche between them. All the window casings, as well as the quoins of the main building, are of calc tufa—a material sometimes used in the construction of twelfth and thirteenth century churches, as in the roof of Cormac's Chapel at Cashel. This stone, from its porosity, is remarkably light, and from its exposed position at this locality is externally decayed, though singularly sound, all circumstances considered.

No. 46. Exterior view of the window of the north wall of the chancel of the same church.

No. 47. Plan of the same old church.

No. 48. Exterior view of the doorway in the west gable of the old church of Clone, in the county of Wexford, near Ferns.

As in the doorway of the old church of Maghera, we have here a fine example of the transition style of church architecture between the eleventh and thirteenth centuries. The form of the outer portion of the door is essentially ancient, while the surrounding moulding, with the surmounting semicircular arch, is clearly in the style of the thirteenth century. We have now no means of judging what was the exact character of the external arch; it was, however, formed of stones not bonded into the masonry of the gable, and in this respect resembled the arch over the doorway of the Round Tower of Dromiskin, near Dundalk.† We know, however, that the arch was decorated round its outer margin by five human heads, four of which are still *in situ*, the fifth being placed over St. Edan's Well, opposite to the present parish church of Ferns. The head at the crown of the arch is that of a bishop or mitred abbot; lower down, on the north side, is the head of the king or chieftain; and on the opposite corresponding side that of the queen, or wife of the chieftain: at the springing of the arch, on the north side, is the head of what we may suppose to be the architect, and which is now to be seen over St. Edan's Well; and at the corresponding side is a grotesque face, and on the stone

---

* During a recent visit to Holm Patrick, I found with regret that the groined roof of the choir had fallen in, and a roughly constructed cattle shed, or possibly a dwelling place, had been erected out of the materials forming the west gable and part of the side walls of the church. From wanton destruction and neglect, this interesting remain will soon be a shapeless mass of ruins.

† See Vol. III. of this series.

next above it is the figure of a short-tailed dog. We may suppose this portrait to be that of the court jester, the local Yorick of his day, and possibly the master of the hounds.

No. 49. Interior view of the same doorway, showing the presence of a relieving arch at the inner surface of the gable.

No. 50. Sketch of a smooth block of finely porphyritic Diorite, lying on the rise of ground close to the old church of Clone. This block bears in delicately incised lines the cross of eight points formed by the intersection of four parts of circles, and inclosed in a circle. The presence of such a cross as this on a smoothed boulder proves the fact, that the site of Clone church was selected for a religious establishment many centuries before the present structure was erected—indeed, most probably during the life time of St. Edan, who died in the seventh century.*

No. 51. The ancient font at Clone church, which is undoubtedly of equal age with the cross just described. This rude vessel is cut out of a block of greenish trappean ash, and resembles in general character those frequently found attached to some of our oldest churches, and called *Bullauns* by the peasantry of the South and West of Ireland.

ANGLO-NORMAN ANTIQUITIES AND ARCHITECTURE.

No. 52. Effigy in chain mail from the nave of Christ Church Cathedral, Dublin. Till lately this knightly effigy was supposed to be that of De Clare, Earl Strongbow, who died at the close of the twelfth century; but, as I have long ere this stated, the occurrence here of the rowelled spur is strong evidence against its being a work of the twelfth century, the earliest example of a spur of this form, according to Planché, being first observed on the seal of Henry III., 1216.†

The Rev. James Graves, in a most admirable memoir on this effigy, lately published in "The Gentleman's Magazine," has shown conclusively that the coat of arms displayed on the shield of this effigy, viz., in chief, three crosses, pattee, fitchée, are not those of the De Clare family, Earls of Pembroke, their arms being either three chevrons, or chevronée. Which of the Norman knights is here pourtrayed has therefore yet to be determined. I need not describe the armour further than to remark that the knee caps of plate—*genouilitieres*—with the close-fitting "chapeau de fer," indicate a change from the pure or unmixed mail, to the plate armour of Italy.

No. 53. Side view of this effigy, showing the armorial bearings on the shield.

No. 54. Carving on a small slab of sandstone, sixteen to eighteen inches square, from the old church of Annagh, county of Kerry, repre-

---

* For a notice and illustration of the old church and Round Tower of St. Edan, see Vol. VI. of this series.

† See "Journal of the Archæological Institute" for June, 1845, memoir by the writer on the cross-legged effigies at Cashel, county of Tipperary.

senting a knight on horseback, standing in his stirrups, with both arms extended, the right hand holding the sword, as if leading on his followers to battle. This is evidently a work of the twelfth century at the latest, as is proved by the presence of the spike spur, which is not fastened to the heel, but strapped round the ankle. The form of the crossguard of the sword is also twelfth century; and it is singular that the figure is accoutred without a scabbard. The form of the helmet is obscure, owing to the upper portion of the head having been broken away. The body is clothed in a surcoat reaching to below the knee in massive plaits, the waist is belted. The saddle is peaked in front and rear, reaching high above the waistbelt; the shoulders and the greater part of the neck of the horse are protected by a thick tight-fitting covering, fastened to the bow of the saddle, the forehead of the animal being guarded by a rectangular plate of metal, apparently fastened to an inner neck-and-headguard, passing beneath the shoulder armour just described. There is the appearance of a bit in the horse's mouth; and the bridle, which is represented as single, passes beneath the neck armour. It is probable that this sculpturing formed a portion of a tomb erected to one of the Irish chieftains who fell in battle against the English invaders, or an equally hated neighbouring chieftain, as it is not at all probable that an English or Anglo-Norman knight would have acquired such a social standing as this tomb would indicate in such a remote district as this to the west of Tralee, at the close of the twelfth century.*

No. 55. Effigy of St. Christopher, from a carving in high relief on limestone, preserved, when I saw it, in the Pilltown Museum, and stated to have been taken from Jerpoint Abbey. The saint is here represented as standing in the water, leaning on his budding staff, which is grasped in his right hand, while he bears the infant Saviour on his left arm and shoulder; the water is expressed by zigzag lines crossing his legs, and the lower end of the staff; and also by the outline of a fish on the field of the stone to the left of the figure. The cap of St. Christopher, which has a low round crown and a broad upright rim, is the only characteristic feature in the costume, and it fixes the date by the carving at the thirteenth century. St. Christopher's hair falls in flowing curls over his shoulders; his face is without the moustache, but he wears a carefully curled beard beneath his shaven chin. His body is clothed in a long-sleeved garment, the ends of which are looped up, and thrown over his left arm; beneath this is a loose tunic reaching to the knees. The head of the infant Saviour is surrounded by the *nimbus;* and his right hand and arm are raised in the act of giving the benediction to St. Christopher.

The legend of St. Christopher is one of exceeding quaintness, and contains a sound moral; and, as it is not generally known, I venture to

---

* See notice of this effigy in the " Kilkenny Archæological Journal," vol. ii., part 2, 1853, p. 39, by Richard Hitchcock, Esq.

give its leading facts, extracted from an admirable paper on this subject by Messrs. Dennet and Barton, of the Isle of Wight, and published in "The Archælogical Association Journal" for August, 1847, as explanatory of a mural painting discovered atShorewell Church in April, 1847. The authors take for their authority Caxton's edition of "The Golden Legend," printed in the year 1483, and translated by him from Jacobus de Voragine.

"St. Christopher was of right great stature, with a terrible and fearful countenance, and he was twelve cubits in length. He was in the service of the king, but it came into his mind that he would seek the greatest prince, and him only would he obey." Accordingly, he travels till he comes to one sovereign who is renowned as the greatest in the world; in his service he stays till upon a time a minstrel "song to fore him a song in which he named the devil oft;" and the king, which was a Christian man, when he heard him name the devil, made anon the sign of the cross. Christopher asks the reason of this; and, on learning that it was to protect him from the power of evil, concludes that the devil is mightier far than the king, whom he therefore leaves, saying, "I will go to search him [the devil] to be my lord, and him will I serve."

In journeying over the desert he meets a great company of knights; and one of them, with a cruel and horrible countenance, tells him that he is the power he seeks. They journey on till they come to a cross; and the devil, in sore affright, leaves the direct road in which it stands. This excites Christopher's curiosity, who, discovering the true reason for this fear, exclaims, "I have laboured in vain; I will serve thee no longer, for I will go seek Jesus Christ."

He travels then into a desert, and meets a hermit, who instructs him in Christianity, and ultimately places him beside a rapid river, where many perish who try to cross it, to bear over travellers harmless, because he is of gigantic stature and strength. Christopher then bare a great pole in his hand, instead of a staff, by which he sustained him in the water; and bare over all manner of people without ceasing.

One night, as he slept on his bed, he heard the voice of a child calling him. Then Christopher "lyft up the child on his shoulders, and took his staff, and entered into the ryver for to passe;" and the water of the river rose more and more, and the child was heavy as lead; and alway he went further, the water increased, and the child more and more waxed heavy, so that Christopher had great anguish, and was afraid to be drowned." When he had escaped to the other side, he set the child aground, and said, "Thou hast put me in great peril; thou wast almost as I had all the world upon me." And the child answered, "Thou hast not only borne all the world, but thou hast borne Him that made all the world, upon thy shoulders. I am the Christe the King, to whom thou servest in thy worke." And, as a token of the truth, he tells him that, if he sets his staff in the earth by his house, it shall grow; and when he arose in the morning, he found his staff like a palmyer tree, bearing flowers, leaves, and dates.

Christopher now travels to Lycia, and converts many by the exhibition of this miracle, until the king condemns him to death. He was accordingly bound to a strong stake, and forty archers were ordered to "shotten him through with arrows." None of the knights, however, might attain him; for the arrows hung in the air around him. Then the king, thinking that he had been executed, went towards him, when one of the arrows turned suddenly in the air, and smote him in the eye, and blinded him. Christopher tells him he may recover his sight by mixing his blood with clay, which, after the decapitation of the saint, he does, and recovers.

The writers go on to say that figures of St. Christopher are not uncommon, either painted on the walls or on glass, in churches. It was a popular superstition, common to all Catholic countries, which induced people to believe that the day on which they should see a figure of this saint they should neither meet with a violent death, nor die without confession. The Squire, in Chaucer's "Canterbury Tale," wore "a christofre on his breast of silver sheen," for the same reason.

At the lower compartment of the fresco painting, on the right side, St. Christopher is represented *as alive, and bound naked to his own staff, which resembles a budding tree; and his body and legs are pierced with innumerable arrows, shot by two archers, who stand one at either side of him.* This is one way of illustrating the miracle that he was not killed by being so pierced. In the distance the king is seen standing looking on at the execution, attended by his *sword-bearer* and *hawker;* and one of the arrows is represented as striking him in the eye.

In the year 1847 I visited Knockmoy Abbey, in the county of Galway, and sketched the fresco painting on the north wall of the chancel, which is familiar to all Irish archæologists, and to which allusion is made in "The Dublin Penny Journal;" and in a short memoir, by the Rev. Dr. Todd and Professor O'Curry, in the "Proceedings of the Academy" (vol. vi., p. 3); and, lastly, in the first volume of Sir W. Wilde's "Catalogue of the Academy Museum" (p. 315).

The lower compartment of this fresco painting represents *a living naked figure bound to a palm tree, and pierced in the body and legs with many arrows, shot by two archers, one at either side.* In the Catalogue of the Academy this painting is called the Martyrdom of St. Sebastian —an idea which is merely a repetition of a previously expressed opinion of Dr. Todd, who, in conjunction with Mr. O'Curry, detected the date (1400) in a black letter inscription on a portion of the painting alluded to. Any one conversant with the costume prevalent during the reign of Richard II.—1377 to 1399—would assign the date of the fresco painting to the close of the fourteenth century—an idea happily confirmed by the discovery of the date upon it.

With all respect to the two high authorities just named, I must disagree with them in believing that the Knockmoy figure represents the martyrdom of St. Sebastian. Without doubt it represents the martyr-

dom of St. Christopher, as is almost proved by the fact that the figure is represented as alive, and bound to a *budding tree*, the miraculous staff of the saint.

In all the representations of the martyrdom of St. Sebastian which I have seen, the figure is represented as in the last gasp of life, and seated on the ground, or in the act of falling from a standing position.

Dr. Todd, in the notice alluded to, states that the name of St. Sebastian does not occur in the Martyrology of " The Four Masters."

From the foregoing remarks, I think, we may safely conclude that the martyrdom of St. Christopher is the subject of the lower compartment of the Knockmoy fresco.

No. 56. Inscription in Anglo-Norman letters, from the wall of the episcopal castle of Fethard, in the county of Wexford, drawn to the full size. My friend the Rev. James Graves, to whom I am indebted for having brought me to see this inscription, sent me a sketch of it in the year 1863, informing me at the same time that a sculptured cross, standing in the courtyard of Carerew Castle, in Pembrokeshire, bore an inscription so similar to this as to lead to the belief that they must have been copied from the same MS. transcript. He stated that it never had been deciphered, and asked a reading of it. I believe it may be translated as follows :—

Maʒ : (contracted) : "Magistère," or the major domo of the castle.
Ꝺıꞇ : Lies
ꞓcı : (phonetic) Here.
ꞇꝯe : (contracted) : Tréfoncier. The proprietor of the estate.
ꞓeꞇ : This.
ꞇ : Tombstone.
f & : Fecit, or Fecerunt.

This reading attempts the solution of a problem hitherto unsolved, and would be accepted by some of my antiquarian friends if I could account for the occurrence of a similar inscription on the Carerew cross. This I think is not just, as I have nothing to say to the cross in question, and know not what connexion there existed between the Anglo-Norman proprietor of the domain of Fethard in the twelfth or thirteenth century, the supposed date of the inscription, and the owner of Carerew Castle at the same period.

No. 57. Inscription in debased Anglo-Norman characters, from a slab set into the south sidewall of the chancel of Christ Church Cathedral, Dublin. It is remarkable that, though each letter of this inscription is perfect, and each word defined by three dots, no person to whom I have submitted it has attempted to read more of it than is evident to any one. I doubt that it is older than the sixteenth century, from the form of the letters A. N. and T., and the frequent joining together of the letters A. M. and A. R., which is so characteristic of the period to which I allude.

The name Ion . . Lumbard is very plain at the beginning of the inscription, and the second line comprises the words DE : PARME : E :

DAME : RAME : PERIS : followed by DE : SEIDT : SAVMDVR : which in sound resembles *de Saint Saviour,* the last words being MURUNT : GIEINT : 1011, possibly meaning *having died, lies here.* The last four letters are obscure; for they could not possibly represent the date 1011 in Arabic numerals. The Rev. James Graves thinks the inscription is in Italian, which is quite possible.

No. 58. View of the Anglo-Norman tower erected at the extremity of the Hook promontory, county of Wexford.

This magnificent structure has been converted into a lighthouse, by the addition of a small circular turret, surmounted by the lantern—a purpose for which I have very little doubt the tower itself was originally constructed.

The main tower, which is about 70 feet in height, is circular without, but square within, the intervening spaces being occupied by a winding staircase, and small rectangular rooms leading off the central vaulted apartments. It is stated that De Courcy was the builder of this tower.

All history and traditions assert that Earl De Clare or Strongbow landed in 1170 or so, on the shore of the Waterford estuary, and according to the latest authorities, at Crook, opposite to Duncannon.

To the north of Hook, at Bag-in-bun Head, an earthen fosse and mound, which span the promontory from shore to shore, are pointed out as the site of Strongbow's entrenchment, and a rectangular depression in the sod, the place where his tent was pitched. I have no doubt that this spot was occupied by the Anglo-Normans at the time of their invasion, who found there an ancient Irish entrenchment, which they utilized; but it certainly is not the place where any landing of troops could be effected, as the entire coast is here rocky and precipitous.*

No. 59. Foliated head of a cross carved in relief on a tomb slab in Fethard church, county of Wexford.

No. 60. View of Ferrycarrick Castle, county of Wexford.

No. 61. Plan of the basement floor of the same.

No. 62. View of Ballymoon Castle, county of Carlow, looking N. W.

No. 63. Interior view of the same, looking S. E. This castle was erected in the year 1300 by the Knights Templars, just four years before the suppression of the order by Edward I. In plan it is a simple parallelogram, with walls of six or seven feet in thickness, sufficient to receive fireplaces, and recessed loopholes. A massive square tower of two arched rooms projects from the south wall, which is so far prolonged beyond the face of the east wall as to form a small flanking turret. The centre of the east wall is further protected by a small projecting angular tower. The archères, or loops, for either long or cross bow are remarkably characteristic of the Edwardian architecture, as are also the flat-pointed arch and flat-compressed arch of the various in-

---

* The small expedition, consisting of five Welsh vessels, headed by Robert Fitz Stephen, landed, according to Giraldus Cambrensis, at Bannow Island in A. D. 1169, prior to the arrival of De Clare with the main army.

ternal recesses. The wall was probably never much over fifteen or eighteen feet in height; but the tower, or keep, may have reached to thirty feet, or more.

In the "Dictionary of Military Architecture of the Middle Ages in France," by M. Violet le Duc, he shows that massive wooden structures entered largely into the construction of the castles of the thirteenth, fourteenth, and fifteenth centuries, not only in the interior of such walls as those forming Ballymoon Castle, but along their summits. Without doubt, this effective mode of defence was adopted here after the most approved fashion; for the low walls of Ballymoon could offer but feeble obstruction to any determined escalade. The wall defences, therefore, probably consisted of a wide projecting covered gallery, resting on massive beams placed transverse to the wall, and called hoarding, thus making every portion of the wall impregnable to all modes of attack except that of fire, which the garrison, no doubt, knew how to resist.*

That our mediæval castles were thus protected by external wood work, forming galleries round the summit of the walls, is clearly proved at Trim Castle, where, two years since, I detected the ends of massive oak beams, broken short off, and filling large external putlock holes which surround the summit of the keep in two regular rows, far apart, the lower being for the struts, and the upper for the flooring of the galleries.

Thus we can understand the peculiar form of many castles, turrets, and walls, illustrated by Froissart, in his Chronicles, which before were not easy of comprehension, supposing the structures to have been entirely of stone.

No. 64. Effigy of a bishop, or mitred abbot, preserved in the wall of the courtyard of Slane Castle, county of Meath. From the rudeness of the sculpturing, and the absence of all details in the dress, with the exception of the large finger ring on the right hand, which is raised in giving the benediction, I should regard this as late fourteenth century, or possibly fifteenth century work.

No. 65. Plan of Clonmines Abbey, county of Wexford. From this it appears that originally the arch of the central tower was lighted on the south side by a beautiful window of three opes; subsequently this was built up, and a winding stairs constructed within it, which led to the summit of the tower. It is not easy to determine whether this change in the original plan of the building was made to strengthen the tower, or to add to it as a means of defence—possibly both. †

No. 66. Exterior view of the three-ope window once lighting the base of the central tower of Clonmines Abbey on the north, but subsequently built up, showing also the small loops for lighting the winding stairs within.

---

* See Vol. III. of this series, for examples of loops from this castle.

† See Archdall's "Monasticon" for notice of this Abbey; and paper by the writer on the fortified church at Clonmines, published in the "Kilkenny Archæological Journal," vol. v., p. 27.

No. 67. Font from the old churchyard of Ballynaneen, county of Waterford.

No. 68. Bracket at the springing of the choir arch of the old church of Kildorrery, county of Cork.

Nos. 69, 70. Full-sized sketches of the capitals of the pillasters of probably the east window of Kildorrery old church, county of Cork.

No. 71. Moulding of aumbrey, or piscina, from the old church of Kildorrery, drawn to full size.

No. 72. Exterior of the doorway in the west gable of the old church of Kill St. Lawrence, county of Waterford.

No. 73. Exterior view of the east window of the old church of Kill St. Lawrence, restored; the external angles of the doorway and window being so broadly chamfered, show the building to be late thirteenth century, or early fourteenth century work.

No. 74. View of the ancient castellated and turreted wall, called Dun Mac Patrick, which spans the narrowest portion of the Old Head of Kinsale, from cliff to cliff, near the lighthouses.

No. 75. Principal tower of the wall of Dun Mac Patrick, viewed from the deep fosses, and looking westwards.

No. 76. View of one of the circular towers of the old fortifications of the city of Waterford, near the terminus of the Tramore Railway. The embattled merlons on various parts of the parapet between the embrasures are remarkably lofty and massive.

No. 77. Two crossbow loops from the tower just alluded to.

No. 78. Interior view of Preston's Gate, Athy, part of the old fortifications of the town. This is evidently early fourteenth century work, and shows the groove for the portcullis.

No. 79. Interior view of the Fair Gate of New Ross, with part of the flanking towers, showing the opening in the crown of the arch between the outer and inner archways to protect the portcullis. In the year 1862, when I last visited New Ross, every stone of the gateway was gone; and it is therefore possible that of this ancient gateway there exists but this sketch to show what it was in later years.

No. 80. View of Dean's Castle, near Carrick in Bannow, county of Wexford. This graceful rectangular tower, of unusual height, was originally much more lofty than it appears at present, as is evident from the brackets to support the bartizan, or eschanguette, to protect the doorway, being yet preserved at what is now the summit level of the walls.

No. 81. Plan of the basement floor and second story of this castle.

No. 82. View of main doorway and west window of Kilcrea Abbey, county of Cork. According to Ware, this abbey was founded by Cormack, surnamed Laida, Lord Muskerry, for the Franciscans, in A. D. 1465.

No. 83. One of the pillars of the side aisle arches from Kilcrea Abbey. The bases and caps of the pillars and the chamfers of the arches all correspond, and are remarkable for their simplicity, though at the

same time they are quite characteristic of the architecture of this period in Ireland.

No. 84. Flat joggled arch to a fireplace, from one of the buildings attached to Kilcrea Abbey. This arch is formed of five blocks of limestone, on either side of a central or keystone of a rude T-shape. Some of the flat arches for fireplaces of the fifteenth century are of most ingenious construction, and of these the one now illustrated is a good example.

No. 85. Large square castle, in the glen, and close to the south of Millstreet, county of Cork.

No. 86. View of Ballinacarriga Castle, county of Cork, erected by Mac Carty, sirnamed Carriga, or "of the rock," in A. D. 1585.

No. 87. View of the principal room in Ballinacarriga Castle.

No. 88. View of Carrickaphooka Castle, near Macroom, county of Cork.

No. 89. View of Dunsaughly Castle, county of Dublin.

No. 90. Tablet over the doorway of Dunsaughly Castle, bearing the following emblems of the Passion, *gravé en creux:*—The cross, with crown of thorns; the cloth, with the impression of the sacred heart, the hand and the feet; the ladder, spear, hammer, three nails, dice box, whipping post, with the rope and the three scourges. Below this are the letters IP - MD - G S -, probably the initials for John Plunket, Margaret Dillon, Genites Suæ, followed by the date, 1573.

No. 91. View of the doorway tower of Coolhull Castle, near Carrick, in Bannow, county of Wexford.

No. 92. View of Carrickadroghid Castle and bridge, near Macroom, county of Cork, view looking up the river.

No. 93. Another view of the same castle, looking down the river.

No. 94. A nearer view of the same, also looking down the river.

The original sketches from which these have been taken were made before the partial destruction of the bridge by the great flood which carried away St. Patrick's Bridge at Cork, and the bridge below Macroom, some years back.

No. 95. View of the old Bawn of Tully, called Tully Castle, on Lough Erne, near Kesh, in the county of Fermanagh.

No. 96. Plan of the same fortified house and outworks.

From the occurrence of large circular brackets, such as would support small turrets, at the north-east and north-west angle of the wall of the principal building, and which are about fifteen feet from the ground, it is probable that the northern side of the second floor was entirely constructed of wood, in the form of a gallery, to defend this side of the castle.

No. 97. Carved stone, probably the lintel of a fireplace from the old castle of Macetown, county of Meath. At the left-hand end of the stone is a shield, bearing the arms of Cheever—three goats passant, surrounded by a wreath; at the opposite end is a shield, with the arms of Plunket—a castle, with the bend sinister, or erased. The central por-

tion of the stone bears the motto "EN . DIEV . MA . FIAVNC ." (*fiance*) that of the Cheever family; below which is the inscription*

<div align="center">CHRISTOFOR . CHEVER . RMIG ET . DAME ANE . PLUNKKET.</div>

No. 98. Monumental slab of the family of Nugent, Barons of Delvin, from the east wall of the ruined church of St. Mary's, at Fore, in the county of Westmeath. The inscription, which is intended to be a clear and succinct account of the pedigree of some families of this branch of the Nugents, is so completely the reverse, that I transcribe it as a genealogical curiosity :—

<div align="center">

THES . MONUMENT . WAS . FIRST .
BEGUN . FOR . OLIVER . NUGENT .
OF . BELENA . IN . THE . COUNTY
OF . MEATH . ESQ . BROTHER . TO
THE . HONORABLE . RICHARD .
LORD . BARON . OF . DELVIN . BY .
CHRISTOPHER . NUGENT . HIS
SON . AND . HEIR . WHICH . OLIVER
DIED . THE 17 OF . MARCH 1589 . AND
WAS . HERE . ERECTED . AT . THE . COST
AND . CARE . OF . ROBERT . NUGENT . OF
CLONEGIRACH . AND . XPHER . N$^{T.}$
GRANDCHILDREN . TO . THE . S$^{D.}$,
XPHER . OF . NICHOLAS . & ROBERT
SON . OF . OLIVER . N$^{T.}$. OF . WILLIAM
XPHER . EDMOND . & RICHARD
SONS . OF JAMES . N$^{T.}$. BOTH . NEPH
EUS . TO . THE . S$^{D.}$. AND . OF . EDMOND
N$^{T.}$. GRANDCHILD . TO . THE . S$^{D.}$ XPHER
& THOMAS . HIS . SON . FOR . THE
INTERRING . OF . THEM . & THER
POSTERITY . ANNO . DOM. 1689
GOOD . XPIANS . PRAY . FOR
THESE . HERE . INTERRD.

</div>

The inscription is surmounted by the Nugent arms, with the motto "DECREVI."

No. 99. Coat of arms and inscription over the doorway of the old Castle of St. Johnstown, county of Tipperary. The shield is of the sixteenth century type, and bears quarterly, 1st and 4th, three fish proper; 2nd and 3rd, ermine, or, six scollop shells, three and three. The inscription is as follows :—

<div align="center">

ROBERT DE SETŌ . IOH̄E . DN̄S DE -
SCADANSTOWNE . LISMAINAN . CVOLAGH
ET TOCIVS PLEBIS ILLIVS . ME FECIT.

</div>

---

* Evelyn P. Shirley, in his "Memoir on the Arms of the Landed Gentry of England," gives three goats passant as the arms of Thorold of Marston, Bart., 1642. This coincidence is somewhat singular, and is not unworthy of some explanation.

The three fish are the bearings of the Hacket family, one of whom founded the Franciscan Monastery at Cashel in the early part of the fourteenth century, and who held a high social position in the counties of Tipperary and Cork for many centuries.*

No. 100. Sketch of a monumental slab placed over the doorway of the old chapel of Tubbrid, near Clogheen, in the county of Tipperary, which, though simple and of no great antiquity, may yet be regarded with feelings of veneration as sincere as were ever bestowed on the tomb of one of our most illustrious kings. This is the memorial slab erected to the memory of Dr. Galf. Keating, the author of the well-known " History of Ireland," and justly termed " The Irish Livy." It commences with the initials I. H. S., surmounted by a cross, followed by a monagram for Ave Maria, and thus continues:—

> ORAte *Pro Aiab⁹*
> P. Eu*genu* : *Duby*
> *Vic de Tybrud* : *et*
> *D* : *Doct Galf* : *Kea*
> *ting hui⁹ Sacelli*
> *Fundatorū* : *necnō*
> *et pro ōib⁹ alustā*
> *sacerd . quam laicis*
> *quorū corpa in eod* : *jacet*
> *sa A° Dcm* 1644.

In the foregoing Catalogue to accompany the seventh Volume of my Antiquarian Sketches, which I have had the honour to present to the Library of the Academy, I have not attempted to investigate the historical facts relating to the various objects I have sketched, from want of time for such a purpose. These Sketches are the product of my leisure hours, and their defects, which are very apparent, will I trust be overlooked when the object which I have in view is understood—that of endeavouring, as far as my unaided efforts will allow me, to record in truthful outline many an object of antiquarian interest, which in my own memory has ceased to be, or which will disappear in a few more years.

In conclusion, I wish in justice to myself to reply to some unjust criticisms openly passed on this collection of Drawings when they were exhibited and presented to the Library of the Royal Irish Academy on the 9th of April last, and when I was not present to answer or explain. I state distinctly that all my drawings of antiquities in this and the

---

* See sketch of the tombstone of the Hackets from Morne Abbey, south of Mallow, county of Cork, Vol. III. of this series.

other six volumes are taken from original sketches made by myself,
with but very few exceptions, and then I name my authorities; and if
I sometimes illustrate anew what has already been published, I know
that I thereby correct an error, and do good service to the cause of an-
tiquarian truth.   G. V. D.

RESOLVED,—That the warm thanks of the Academy are due, and
are hereby returned to Mr. Du Noyer for his very generous and valu-
able presentation.

The PRESIDENT under his hand and seal nominated and appointed the
following Members of Council as Vice-Presidents of the Royal Irise
Academy :—

> The Very Rev. Charles Graves, D. D.;
> The Rev. George Salmon, D. D.;
> W. K. Sullivan, Esq., Ph. D.;
> Sir William R. W. Wilde, M. D.

MONDAY, APRIL 23, 1866.

WILLIAM K. SULLIVAN, Ph. D., Vice-President, in the Chair.

Mr. ALEXANDER MACALISTER, Demonstrator of Anatomy, Royal Col-
lege of Surgeons, Ireland, read the following paper :—

NOTES ON MUSCULAR ANOMALIES IN HUMAN ANATOMY.

THE rapid advances which have been made of late years in the know-
ledge of comparative and embryological anatomy and their kindred
sciences have given a stimulus to our researches after muscular irregu-
larities in the human subject, as in these we frequently find the clue
to the explanation of the varying positions and modes of arrangement
of normal muscles, both in man and other animals. Although Huxley
and Wood in this country, and Henle, Theile, Kelch, Hyrtl, and Meckel
on the Continent, have written much on this subject, yet such is the
variability of the human frame, and of so frequent occurrence are novel
irregularities, that it often falls to the lot of other observers to examine
specimens which have not as yet been placed on record. For the past
eight years, during which time I have been connected with the anato-
mical room of the Royal College of Surgeons, I have preserved notes of
all the more important deviations from the normal types which I have
observed, and of these there are some which, to my knowledge, have
not been as yet made public.

As it seems to be a law of nature that the complex types of organi-
zation are much more liable to irregularity than the simpler forms, so
we should expect to find the human structures more disposed to abnor-
mal modes of arrangement than the parts of other Vertebrates; and such,
indeed, seems to be the case. Whether these irregularities are connected
with corresponding varieties of vital individuality, it is usually impossi-